

1908 - 1958
FIFTY YEARS



Winnipeg Philatelic Society

(Chapter No. 47 of the Canadian Philatelic Society)

Year Book 1958

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Fifty Years Winnipeg Philatelic Society

1908 - 1958, half a century of Winnipeg Philatelic Society, quite some time from the day in October 1904, when in the offices of the O.K. Press on William Avenue the Winnipeg Philatelic Society was founded to to-days weekly meetings in the Board Room of the Free Press. Happy Birthday to you and many more to come.

Following the first World War, the Club commenced to grow and the Second Annual Canadian Stamp Exhibition was held in Winnipeg at the Marlborough Hotel in 1924, mainly under the auspices of the Winnipeg Club. In 1925 the Winnipeg Philatelic Society sponsored with great success a Silver Jubilee Stamp Exhibition at Eaton's. I am given to understand that over 33,000 persons visited the show.

Looking back on my seven years association with the Winnipeg Philatelic Society I may say I enjoyed the many auction sales, still held at fairly regular intervals; some of the fine displays given by Club Members and film shows. I remember quite vividly the various, interesting talks of Mr. G. Teal of the Winnipeg Post

Office, whose once a year talk "On the Post Office" has made him one of our best known Honorary Members. I am very proud of our "Annual Charity Auction" where members' donations of stamps and related material, to say nothing of cigars, are disposed of and the entire proceeds handed over to charitable organizations.

The Winnipeg Philatelic Society is affiliated with the Philatelic Congress of Great Britain. Mrs. Doris Green, F.R.P.S.L., acts as our representative. We are Chapter 47 of the Canadian Philatelic Society, Mr. T. R. Burr, our Immediate Past President, acting as our representative there.

The Club Collection of Canadian stamps was started in 1943 by the late Mr. T. J. Miller, whose untimely death in March 1954 robbed us of the services of one whose keenness in philatelic matters and artistic ability were well known and greatly appreciated by all who knew him. The Club found in Mr. W. Koppel a very worthy successor, who enlarged the collection quite considerably. His minute work and love for stamps

are expressed on many, many pages with a beautiful write-up in exquisite penmanship and lettering. It speaks very highly of Mr. Koppel that at all times he attached more importance to quality than quantity. Mr. Koppel acted as Curator of the Club Collection until late in 1967, when very much to the regret of the Winnipeg Philatelic Society, Mr. Koppel desired to relinquish the curatorship of this fine collection. In December 1967 the task of caring for the Club collection was taken over by the present Secretary, Mr. A. W. Bloxham, and it is hoped he will carry on the good work started by his predecessors.

Despite rising cost of living, expenditures, etc., the Winnipeg Philatelic Society has not raised their membership fee, which remains at a modest One Dollar a year, for which we offer a regular newsletter, a weekly gathering at the Board Room of the Free Press with displays, talks about stamps. A cordial invitation is extended to you to drop in and feel at home.

To celebrate the fiftieth birthday of the Club it was decided to print an enlarged edition of our Year Book. I wish to thank the advertisers for their support, and I trust our members will show their appreciation by patronizing

them whenever possible.

The idea of a new stamp exhibition, which from time to time was voiced, was finally realized, when Messrs. Eaton of Canada gave their consent to hold our "Golden Jubilee Stamp Exhibition" at Eaton's Annex from March 21st to 29th, 1968. I would like to record my sincere thanks to Mr. Herman Carson of Eaton's Display Department for his invaluable help in making this show a success; I am indebted to Mr. G. A. Foord, Postmaster of Winnipeg, for the loan of historical postal records and pictures appertaining to the year 1908, to Mr. D. B. Sullivan, Public Relations Officer, Post Office, Winnipeg, for his help in obtaining three frames of proofs, essays from the Postal Authorities at Ottawa. I would further like to thank members and non-members for allowing us to show to the public some of the finest and exclusive material ever assembled in Winnipeg. On behalf of the Executive of the Winnipeg Philatelic Society I wish to thank Mr. Nat Frooskin, the Exhibition Chairman, for his wonderful work as well as Messrs. A. R. Bloxham, W. Dumbly, S. Deutor, M. W. Horbay, W. D. Hurst, J. Plockay, H. Ritter, Albert Stern, H. G. Stewart, R. Wild-

ing and all members for their help in putting the show on the road. May I simply say for a job well

done "Seldom have so few done so much".

Walter J. Stern

President, Winnipeg Philatelic Society.

A Few Notes from the Secretary

I rejoined the Winnipeg Philatelic Society in October 1951 and was immediately elected to fill the Secretary's chair and have done so each year since then.

As Secretary, I have seen many comings and goings amongst the members and also many and very varied programmes since my election to office.

Some of us will remember — probably with good reason — the disastrous floods which engulfed this city in the spring of 1963, and we of the W.P.S. have another very good reason for remembering it. Our fellow collectors of the British Philatelic Society in England sent us a donation "for the relief and assistance of any of the members of the W.P.S. who might need it as a result of your terrible flood". Fortunately we did not need to use the money for this purpose and with their permission we divided it between the King George VI Memorial fund and one other local charity.

In 1963, the Old Land suffered the same disaster and we of the

W.P.S. remembering their very great kindness in our hour of need, immediately organized a "Charity Auction" which was publicized by the local radio stations and we raised the sum of \$189.00 or nearly £70.00, which was sent to our former President Mr. Cartwright who presented it to the British Philatelic Society on our behalf. It is not necessary for me to say that our gift was very welcome and we feel a certain pride in knowing that we — even though we are many thousands of miles away — did something to relief our fellow collectors in their time of distress.

It is earnestly hoped that those who will see our 50th Anniversary Exhibition will get some entertainment from the same, and if you feel like joining our ranks — we would be very glad to extend the hand of friendship to you and if you need any further information please feel free to contact the Secretary at any time.

A. R. Blenheim,
Secretary

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Winnipeg Philatelic Society

Membership in the Society is confined to genuine collectors, 16 years and over. The membership dues are \$1.00 per year.

Meetings are held every Wednesday at 8 p.m. in the Board Room, fourth floor of the Free Press Building. During June, July and August informal meetings are usually held and the hobby discussed. Watch the Free Press on Tuesday for announcements in the Club Roster, or phone 42-3639 (Arthur R. Bloomham) for particulars on meeting.

An auction of stamps is held on the last meeting of each month and all stamps are placed in the auction by members. A commission of 10% is charged. These auctions are held informally and a free and easy atmosphere is maintained.

The Society has a library but owing to the fact that there is no place to store it in the clubrooms it has been stored away until such time as it can be made available to the members.

The latest edition of Scott's and Gibbons' Two Reigns catalogues are available from the Librarian at the low rental of 10c a week.

Our Monthly Newsletter keeps members advised of coming meetings, club happenings and events of interest in the world of philately. For a sample copy drop a note to Walter J. Stern, Box No. 612 G.P.O., Winnipeg.

A "Quartz" Lamp is available to Club Members, application to be made at Club Meetings.

The Club Collection of Canadian stamps was started in 1945 and has grown quite large. It has been built up by donations from members. The Club allows the Curator \$10.00 each year to purchase new issues and to fill in spaces that are not available through donations.

We are affiliated with the Philatelic Congress of Great Britain. Mrs. Doris Green is our representative. We are Chapter No. 97 of the Canadian Philatelic Society. Mr. T. R. Burr acting as our representative.

How Stamps are Made

Beyond the stage of design lies the making of stamps which involves a number of steps and processes.



Every new stamp begins with the artist/craftsman who designs it. Amongst experts the character letters of each of these men's craftsman ship always show themselves in details of the designs he produces, so that it is always possible to say definitely by simple inspection who designed a stamp.

Beyond the stage of design the making of stamps involves a mingling together of crafts old and crafts new. Some of today's dies and printing plates are prepared in much the same way as they were when Victoria was still a young queen. But the larger part of most processes is

now ingeniously converted to machine methods. To keep his job, the craftsman has turned to mass-production methods, and the new skills which go with them.

Stamps, when you come to think of it, have only a relatively short history. Some 300 years ago, a Stuart merchant wanting to send a message to his agent in another part of Britain, would send his letter to a posting office, there to be given its "Bishop Mark" - a hand stamping showing the date of receipt at the office. Later much later came the prepaid wrapper and the embossed envelope. Only in 1840 did stamps begin as we know them, with the expansion of trade after the introduction of the Penny Post.

There are four main types of process used in the making of stamps. The oldest of them, of 1840 vintage, is

Direct Plate Printing

To this day the world's finest stamps are still printed direct from plate, though the process is variously described as "recess printing", "line engraving", and "copypaste printing".

The original design is usually a very carefully drawn watercolour sketch, of the same size as the proposed stamp. Working from this, a hand engraver translates the

artist's effect into fine-engraving on a polished steel die. First, using a steel point on a transparent material he makes a tracing of the main features of the design. This tracing, burnished down on to the die, serves as a basis for elaboration. Working on it by hand-cutting with a burin, and by very careful etching, the craftsman fills in the complete detail of the design into engraving.

The effect of the work can be checked, as it goes on stage by stage, by covering the die's surface with a stiff ink, wiping the surface clean and then proving it on to paper. According to the depth and effect of the engraved lines on the die, varying amounts of ink are deposited on the paper pressed to it producing effects of tone unobtainable by any other method.

When the proof is considered satisfactory, the original steel die is hardened in a cyanide furnace and placed face up in a transfer press. Here, a transfer cylinder of soft steel is rolled on to it under pressure. An exact reverse of the engraved work appears in relief on the transfer cylinder which can then be hardened, and made ready for use in the manufacture of a printing plate.

To make the machine plate, a

plain sheet of polished steel or copper is marked out to the agreed perforation size of the stamp and is placed in the transfer press. The hardened cylinder bearing the stamp impression in relief is then rolled under pressure on the metal plate until the requisite number of stamp engravings are reproduced in the positions required on the printed sheet. The metal displaced by the transferring process remains in the form of ridges between the stamps, and is removed by scraping and burnishing until the plate surface is quite smooth and polished. The plate is then curved to fit the cylinder of the rotary machine is chromium faced and prepared for printing.

On the machine oscillating mechanical wipers do the work of hand wipe used for the printing of the original single proof. After wiping previously gummed paper is pressed on to the plate. This pushes the paper into contact with the ink in the engraved lines. The ink adheres to the paper and the impression is made.

Photogravure

This is another recess or intaglio process. As its name implies the original and the machine plate are produced by photographic methods. Considerable skill is required on the part of the oper-

ator and the first prerequisite is a well finished, enlarged line drawing of the stamp to be reproduced. The original design is first photo-reduced to the correct size through a screen of fine dots on a glass negative and a glass positive is made from this. The positive is printed down on a paper coated with pigmented gelatine and sensitized with bichromate.

This print is called a carbon tissue and is pressed face downwards with a squeegee on to a flat plate of smooth copper. The paper is removed leaving a film of gelatine attached to the metal. After drying an etching solution is applied. This solution acts through the gelatine film in proportion to its thickness. The thickness of gelatine in turn is in proportion to the varying tones of the photographed original. Where the gelatine film is thick the acid has small effect on the copper beneath, whereas where the film is thin the metal is attacked to a greater depth.

The etched original therefore, will reproduce the effect of the original in tiny intaglio dots varying in depth according to the varying tones of the original design. A proof is pulled from this original plate by filling the work with a thin spirit ink. The top surface of the plate is wiped clean by means

of a docteur knife. Paper is applied under pressure and the ink is transferred to the paper. Strength of colour varies according to the depth of the etched dots on the plate.

The variations in depth in this process bear very little relation to those of direct plate printing. There the depths are such as to give a palpable relief to the work whereas photogravure always appears comparatively flat to the touch.

For the manufacture of a printing plate or cylinder the original negative is used to make a multipositive transparency in an ingenious machine which exposes the negative to a sensitized film in as many positions as required. The carbon tissue is squeegeed on to a large plate or cylinder, the paper peeled off leaving the gelatine in position on the metal. This is then etched in exactly the same way as the single original. The plate or cylinder is chromium plated fitted to the machine ready for printing.

Letterpress Printing

This is a surface process, and to the layman is undoubtedly the most easily understood method of printing.

Briefly, the impression is taken from a metal original in which

the work required to be printed is level with the original surface of the metal, and those parts not required to be printed are cut away. This was the method originally used by Caxton for printing from raised type.

For the manufacture of large quantities of letterpress stamps however this short description is an oversimplification. Thomas De La Rue developed a method of lead striking for letterpress stamps which placed this Company far head of any of its competitors.

The method used was to take the original die engraved on a piece of steel about $\frac{1}{4}$ inch thick and to shape this by careful hand work so that it fits exactly inside a heavy metal ring. The inside of the "ring" is exactly the size and shape of the perforate stamp. After fitting and hardening the original is placed face up in the bottom of this ring in a fly press. Weighted pieces of lead are prepared and each in turn is placed in the ring above the original. The fly press is operated and the lead is forced down on to the original. A perfect reverse impression of the engraving is thereby produced and the fact that the lead is confined within the walls of the "ring" ensures that each mould produced is exactly the

same shape and size as its fellows.

After a little trimming for removal of burrs, the leads are arranged on a perfectly flat metal chase and locked into position. The chase is then lowered into an electrolytic bath, and copper is deposited on to the face of the lead moulds. When a sufficient working thickness has been deposited copper is separated from the lead moulds and flattened on the face, and the back is filed in with type metal. The type metal is planed smooth, the copper face chromium plated, and prints are made on a normal type letterpress printing machine.

Lithography

This is another surface process. Although it is used fairly extensively, chiefly for low values of stamps, there is no doubt that the results obtained do not compare in quality with most stamps printed by other processes.

The basic principle of lithography is very simple. A design is produced in a greasy medium on a flat surface. A roller charged with water is rolled across. The water adheres to those parts of the plate free of grease. A roller carrying a greasy ink is next rolled across the plate; the ink adheres to the greasy medium, but does not adhere to the moistened

parts of the plate. The paper is then brought into contact, and the ink is transferred to the paper.

This process was originally discovered by Senefelder in 1796. He used polished limestone for his flat plate and since printing was direct from the stone his design had always to be in reverse on the stone. This method with a few mechanical improvements continued in use until well on in the present century. During the last thirty years or so rotary machines have been used in which the original flat stone has been substituted by a flexible zinc plate, and a rubber-covered offset cylinder employed for transferring the design from the zinc plate to the surface of the paper.

Originally the design was drawn by hand upon stone but with the advent of photography lithographic printing has made full use of the assistance this afforded.

The image required is printed by photography on to a sensitized plate of zinc. The plate is then inked all over. The sensitive coating with the ink is washed away wherever exposure to light has not affected it, and the design is left on the plate.

The most modern method of manufacturing lithographic plates involves the use of bimetallic plates in which one of the metals

accepts water and repels ink, and the other metal vice versa. This method has enormously increased the printing life of lithographic plates.

In this article it has only been possible to sketch very briefly the

various methods used in stamp printing. We offer apologies to those of our printing friends who are knowledgeable on this subject, but hope that philatelists and others may find it of interest.

We are indebted to Messrs. De La Rue & Co. Ltd. for their courtesy in allowing us to reproduce this article from their journal.

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- Collectors Club Philatelist
- Gibbons Stamp Monthly (England)
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- Makoels Weekly
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- National Stamp News
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## BEGINNER'S GUIDE TO

by PETER SCOTT

# Postmark Collecting

There were "postmarks" long before there were adhesive stamps but nobody collected them. So let me, a fanatical collector of postmarks, pay my tribute to those who prefer to collect stamps. I am deeply conscious that without their studies and their enthusiasm, my hobby would probably not exist.

So far as I can find out, people started to collect postmarks very soon after the first stamps appeared. In those days very many postmarks were hangovers from the pre-stamp days. Before stamps were invented various markings were applied to mail by the authorities and these handstamps, it was found, were very useful after adhesives were introduced.

By striking the postmark across the adhesive the authorities ensured that the latter was not used twice. However, it wasn't long before the postal people designed special cancellers to obliterate the new stamps and, again, it wasn't long before other people started to collect them.

Why? Well, that's a difficult question to answer neatly. Let's look at a few reasons together. If

you have ever collected Canada "Small Heads" at all seriously you will know that the cancellation can be quite important, especially if the date is clear.

These Small Heads were on sale for such a long time and the shades and papers vary so tremendously that one can get a lot of help in determining the identity of one's stamp from the date of the postmark.

And, of course, when research was being carried out on this



Turkish stamp used at Harrow. particular issue the investigator would range thousands of these stamps in date order and observe how and when the shades and paper-texture changed. That's one, very limited, use for postmarks.

But I would say there are three better reasons. We collect postmarks because (1) we want to make money, (2) we find collecting stamps much too expensive, (3) we are born romantics.

Reason One is a pretty powerful attraction. You have to be pretty sharp and pretty clever to pick up bargains in stamps. The average seller knows all about stamps. He's looked at all his Jamaica Queen Victoria shillings to see if they have the 'dollar' error; he's not likely to let you have an imperforate error or an inverted overprint at normal prices!

But you would be amazed how many very clever collectors never seem to look at the postmark at all. Here's a scruffy British surface-printed stamp of Queen Victoria, not worth more than a quarter-catalogue. Hold on! What is the postmark? A letter and a number in bars? The letter is 'B'. What's the number? Sixty-something.

Now it may not seem terribly important to know whether it reads 62 or 63. But it is. B62 on a stamp of that period means that it was used in Hong Kong and that it might be worth as much as £50. B63 would mean that it was used at Blaydon in Durham and

that it was worth about fivepence!

The keen postmark collector keeps a whole lot of important figures in his head, figures like this. While most of us, I'm sorry to say, couldn't care less about La Lollobrigida's vital statistics we do know that 234 on an Italian stamp means it was used in



Indian stamps used. An interesting rural is Aden J64-1317 postmark of Cyprus. Egypt and that 136 means Tunis. Greek goddesses may leave us as cold as their marble, but when we see a Hermes Head postmarked 106 we leap on it with shouts of joy. 106 means Arta, a particularly scarce mark and worth quite a lot of lolly.

But looking for rare postmarks does not always mean keeping a lot of numbers in one's head. A little common sense and elementary geography will go an awfully long way.

If you saw a Turkish stamp postmarked Nazareth you would perhaps be reminded that Palestine once formed part of Turkey. Such a vivid reminder is decided-

ly interesting in itself apart from the fact that collectors of Palestine and Israel would be prepared to pay a good price for such a specimen.

If you found a Queen Victoria stamp of Queensland postmarked "Port Moresby British New Guinea" you would surely wonder why?

A postmark collector would tell you it was because Queensland stamps were used in that territory before the well-known Lakelol Canoe stamps appeared in 1901. He would tell you that Queensland stamps with "N.G." or "B.N.G." in bars also signified use in Papua (or British New Guinea as it was then called). Such specimens would be worth a lot more than the price of the stamp itself.

But you don't have to find a stamp with a postmark that shows it was used in some other country for the value angle to enter. If you possess any early St. Vincent, for example, glance at them to see if any are cancelled with a circle, a date and some big capital letters — RAB, BEQ, MES, CUM.

These are abbreviations for small villages (Rabacca, Bequia, Macopotania and Cumberland) and are in great demand by

specialists. In 1965 at public auction an 1882-84 1d (S.G. 36 catalogued 12/4) sold for £11/10/6 because it was postmarked CUM. Oh yes. The stamp was slightly thinned too!

Well I think I've written enough about the first reason why some people collect postmarks. Now for my second reason — because we find collecting stamps much too expensive.

I know there are some general collectors left, but I don't think anyone is going to argue with me if I state that one would need to be a millionaire to get together a really good general collection. One can, of course, always get most of the common stamps and make an imposing show of quantity. But if you want quality you have to have plenty of the old ready.

Even if you spend a fair sum on a general collection you will still find that some of your countries are represented by but a couple of stamps — lost on the white album sheets like a pair of explorers in the Antarctic!

O.K. You can't afford to be a general collector so you specialise. You collect one country only or maybe, you collect the stamps of Queen Elizabeth II.

You may choose a reasonably

cheap country like Gibraltar or an expensive one like New Zealand. Unless you are very cautious indeed, the day will come when you have to admit that you can't afford to go any further with that particular country and that you must turn to something fresh.

'But I collect Queen Elizabeth II.' many will say. All right. If you started from the commencement of the reign the amount of money you have laid out at any one time may not have been tremendous, but if you added it up — ? And even then you haven't got the Bahrain 1/2d with surcharge omitted nor the St. Edward's Crown and Crown Missing varieties on all those horrible little Postage Dues. And as for GB Imperfs.

I started collecting postmarks because I was a refugee from King George VI issues. I found that whereas two or three pounds spent on modern mint colonials would only buy me one complete set of pretty pictures with gum on the back, the same amount spent on postmarks would give me much more fun.

First of all I investigated my favourite Colonial countries, places like Sarawak and St. Vincent, Aden and Sierra Leone

I found out the names of all their postoffices and tried to get one specimen from each office. An almost impossible task — but what fun. Then I started collecting the office-names on the older stamps. One day, I found a St. Vincent Q.V. with MES — and the postmark bug had bitten me.

I must admit that when I found out what was involved in a study of Aden postmarks I nearly collapsed — for Aden used the stamps of India from 1858 to 1937 and some of the marks are very scarce indeed.

Then I realized that it was silly to limit my postmark interest to one or two countries. There is hardly a country in the world where there is not something interesting in the obliterator line, so I made up my mind to put up no barriers to my collecting. I had, in fact, become a general collector once again but this time I need not chase after the phantom of completion because such an ideal was completely impossible. Perhaps meaningless would be a better word.

Gradually I began to learn the groundwork — to recognize that nearly all the beginner's books on stamp-collecting ought to be burned because they tell you to 'throw away heavily cancelled or pen-



marked stamps'

When I am looking at a Chilean of the 1877-78 issue to see if it was, in fact, used in Peru during the war between those two countries, I like my postmark heavy and legible — an arc in the corner is no use to me. You see, if my Chilean stamp is post-

ious missionaries who acted as postmasters.

There are many other examples of the wrong-headedness of standard 'How to Collect' books and the business of throwing away penmarked stamps is one of them.

So, you see, I am a general collector of postmarks. I don't give a linker's curse about that boggy completion and I am not in the position of the specialist who finds less and less in his favorite country to interest him. Everything interests me. I can as often find hidden treasure in a penny approval book as I can in the stockbooks of a dealer or at a public auction.

I can buy a genuine job-lot at auction — you soon get to know the "feel" of a real job-lot as opposed to those carefully manufactured ones that are sometimes put up by hopeful sellers — and delve through thousands of stamps picking out a plum here and there.

In one such soap-box-full I found a British QV penny blue used in Ascension Island, enough India used in Burma, Aden and the Persian Gulf to start a small collection, some very nice Turkey with Palestinian cancellations and a host of other interesting material. And when I had taken out



Colombia.



Northern Nigeria.

marked from places like Africa, Calao, Iquique, Lima, Tacna and Pao between February 1879 and October 1883. It was used in that war for postage in captured Peruvian towns.

Again, if I come across a Gilbert and Ellice Islands stamp, a Fijian, or a British Solomon Islands, decorated with a pen cancellation I do not throw it away. More likely than not the penmark was applied as a postmark on some tiny stand which just had no steel date-stamp.

Such penmarking isn't confined to the earlier either, modern Solomon stamps can often be found pen-cancelled "Barakoma" or merely with the initials of var-

everything that I wanted, the lot could still be resold to any stamp-collector — as opposed to a postmark-collector!

Now for my third reason for collecting postmarks. Because we who do so are born romantics.

Here are two common stamps — Austrian Levant 10 soldi of 1871 catalogued at 1d. used and usually obtainable for tuppence. One has a blob of a postmark, and the other a clear one. The clear one reads Larnacca di Cipro. Now you don't need to be terribly bright to remember where Larnacca (or Larnaca) is, even if "di Cipro" did not give another clue.

That stamp was used by the Austrian Lloyd post-office in the island of Cyprus years before the British arrived there and is a prize gem in any collection of Cyprus postmarks. But the real satisfaction comes from surveying that little scrap of paper which has survived nearly a hundred years, and which conjures up such a vivid historical picture.

Then there are the stamps bearing railway and ship markings. Some of those old stamps lurking in my album were once carried, together with the letters they franked, along an incredible South American mountain railway at

more than ten thousand feet above sea level. Other stamps show that they were used on long-forgotten mail-steamers or on the warships of the old Austrian Imperial Fleet.

There are the postmarks which vividly demonstrate the shifting frontiers of Europe. Old Austrian stamps are to be found bearing town-names which are now Polish, Hungarian or Italian. Those collectors who have ever visited Yugoslavia (I was there only a few weeks ago) will find this transition vividly illustrated on Austrian stamps. So many of the towns which the tourist will visit — Fiume (now known as Rijeka), Split and Dubrovnik — can all be found on Austrian issues of pre-1914 if you remember that these two last-named towns were once called Spalato and Ragusa.

Then there are the postmarks which show how the interior of Africa was opened up to trade: the queer blue oval markings of the Royal Niger Company (easily mistaken for facial marks); the fascinating and obscure place-names to be found on the stamps of German Togoland or Cameroons.

And if you think old stamps rather dull, well, here are two moderns. Both are King George VI Bahamas pennies. One is mint

the other used. One has never been nearer the Bahamas than the print-shop of Messrs. De la Rue & Co. The other bears the postmark of Spanish Wells, a tiny post-office situated on the almost equally tiny St. George's Cay. One stamp has done its job — and shows it, the other was never even intended to do a job, as it was bought by a dealer from the Crown Agents!

There are some of us — and we seem to be growing in number — who like our stamps to bring with them a breath of far horizons. We like to find stamps used in remote places, in post-offices that may have existed for but a month

or two. We don't care how many holes there are down the sides of our stamps or whether the watermark is upside down. We do care to know about how stamps were used.

Many of us collect our postmarks on complete covers — but that is a side of things which cannot possibly be covered in the space remaining to me. But few of us are technically minded in the sense that the paper perf and watermark students are technically minded. We may be wrong-headed, a threat to "serious" philately a misguided set of misconceptions — but, by Heaven, we do enjoy ourselves!

We are indebted to Messrs. Harris Publication for their courtesy in allowing us to reproduce this article from their "1968 Stamp Collectors' Annual".

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A DICTIONARY OF*Philatelic Terms*

**ALBINO** White. In stamp collecting it refers to an envelope stamp that has received the embossing, but to which no ink has been applied.

**AS IS** Indicates that stamps so described must be accepted without guarantee. Used often to describe stamps of questionable character or condition.

**AUCTION** A popular method of selling stamps where the prospective buyer bids for those stamps he wishes to purchase in competition with others. Stamp auctions are conducted by mail, or a combination of mail and floor bidding.

**BI-COLORED** Two-colored, stamps printed in two colors.

**HALF** Half of a stamp. Stamps were so halved in emergency cases to pay half the postage of the whole stamp.

**BLOCKS** Generally four stamps 2x3 known as 'block of four'. When larger they are known as 'blocks of six', 'blocks of eight' etc.

**B.N.A.** A term used to signify British North America stamps.

**BOGUS** A fake stamp, a counterfeit. An imitation stamp not made under government supervision.

**BOOKLET PANE** Stamps cut into small panes (generally six) to fit into small booklets sold by the post office for the convenience of its patrons. Canadian stamp booklets are straight-edged, contain a small margin at the side for stapling or stitching. Mixed booklets consists of two panes of stamps interleaved with thin paper. Booklet stamps are generally collected in full panes.

**BOURSE** A market where stamps are sold. An open air bourse is held each week in Paris, and it is the forerunner of other bourses that are held from time to time in various places.

**CACHET** (pronounced 'ca-shay') General term applied to a rubber-stamped or printed impression, placed on an envelope, card or other cover indicating the special occasion for which it was impressed. Cachets of national interest often render a cover more valuable, but those of local importance generally have but a souvenir value. They

are recognized as official or private to indicate whether applied by the government or private parties.

**CANCELLATION** - An ink mark placed on a stamp to show that it has been used, and therefore no longer eligible for the purpose for which it was originally issued.

**CANCELLED TO ORDER** Stamps cancelled but not used.

**CENTENARY** - One hundred years.

**CENTENNIAL** A hundredth anniversary.

**CENTERED** - Refers to the printed design in relation to the outside margins of the stamp. A stamp is said to be "perfectly centered" or "mostly centered" when the margin is equal all around, and "off-centered" when the design is shifted nearer one or more margins.

**CLASSIC** - Refers to stamps of the early nineteenth century.

**CLEANED** Usually stamps that have had the cancellations removed in an attempt to sell them as unused specimens.

**COIL STAMPS** - Stamps sold in rolls, one stamp wide, but usually containing from 500 to 1,000 stamps. Coil stamps are generally collected in pairs.

**CONDITION** Refers to condition of a stamp, which may grade from perfection to damaged.

**CORNER BLOCK** - A block of stamps from the corner of the sheet, showing all margins attached.

**COUNTERFEIT** A bogus stamp. Most stamps of this character are manufactured by private parties to deceive stamp collectors, but several instances are known where they were made to defraud governments of revenue.

**COVER** A complete envelope or folded letter sheet, with all markings.

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to show that it passed through the mails, and including stamps (if any were necessary) that paid the postage.

**DIE** A block of steel or copper from which an impression can be made. In the case of stamps the die is the original block on which the engraver has worked the design.

**DIE PROOF** — A trial proof made from the original die to show how the finished stamp will appear. Not a finished stamp.

**ENTIRE** - Whole. An entire stamped envelope or wrapper.

**ERROR** A stamp containing some mistake in design, overprint or color.

**ESSAY** A trial printing of a stamp design, but usually not in the accepted color, or on the accepted paper. Not a stamp.

**EXPERTISE** - - To examine a stamp for genuineness.

**FAKE** Usually refers to stamps that have been tampered with to increase their value. Stamps with perforations added or color changed to that of a rarer variety are a case in point.

**FAKE PERFORATIONS** Perforations that are added or changed to a different gauge to render them more valuable.

**FIRST DAY CANCELLATION (or COVER)** A stamp (or cover), bearing a cancellation of the first day of use.

**FIRST FLIGHT CANCELLATION (or COVER)** — An envelope or card sent by then First flight between two points.

**FORGERY** A fraudulent stamp.

**F.R.P.S.L.** Fellow of the Royal Philatelic Society, London.

**GAUGE** Measurement. A perforation gauge for measuring the size of perforations on a stamp.

**IMPERFORATE** Without perforations. Stamps that have no perfora-

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tions around the edges for separating them in the sheet

**IMPRINT** -- An inscription outside the border of each stamp or sheet of stamps showing the names of those who produced the stamp.

**INVERTS** -- This may refer to an overprint on a stamp upside down in relation to the design of the stamp, or, that the frame or central medallion of a bi-colored stamp has been printed upside down. (Guatemala gives us many examples of inverted overprints. Liberia shows good examples of medallions printed upside down, and Denmark is the most splendid examples of frames printed upside down.)

**JUBILEE** Fifty years.

**JUBILEE LINES** -- A colored line bordering sheets of British stamps.

So named because this type of border was first used in 1857 the Jubilee year of Queen Victoria's reign.

**LAST DAY COVER** Cancelled on the last day that a post office (or stamp) was in commission, or use

**LOCAL STAMPS** -- Stamps issued officially or privately to carry mail in a restricted (and small) district

**MILITARY STAMPS** Stamps for special use of armies in the field

**MINT** A stamp just as it comes from the post office, with all the original gum still adhering to its back. Stamps that have hinges applied to them are no longer acceptable as mint, but should then be termed "unused."

**MOUNT** Stamp hinges (the cut pieces of gummed paper used for mounting stamps)

**NEW ISSUE SERVICE** A service whereby some dealer contracts to furnish you with the new issues of countries as they are printed and distributed, usually at a stated percentage over face value or cost

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- OBSOLETE** No longer in use. Generally refers to stamps that have been demonetized when a new set is issued.
- OFF CENTER** A stamp whose design is not centered in relation to its margins.
- OFFICIAL SEAL** Not a stamp but a seal used by governments to seal envelopes that have come open in transit, or opened by censor and re-sealed.
- ON COVER** -- Signifies a stamp that reposes on its original envelope, just as delivered in the mail.
- ORIGINAL GUM (O G)** Signifies that a stamp has the original gum applied to it when issued.
- OVERPRINT** Anything printed on a stamp after it has been prepared for use.
- PASTE UP** Where one portion of a coil stamp is glued to another portion. This occurs very rarely in modern coil stamps that are printed on rotary presses from large rolls of paper, but customarily occurred every twentieth stamp in some of the earlier coils that were pasted up from sheets twenty stamps in width.
- PERFORATED INITIALS** Initials perforated in a stamp, usually the initials of a firm who are desirous of protecting their stamps against theft by employees. Australia has used perforated initials (letters O.S.) Canada (letters O.H.M.S.) on their stamps for official government use.
- PERFORATIONS** Tiny holes punched between stamps in the pane to enable them to be easily torn apart by the user.
- PLATE** A piece of metal containing the design from which stamps are printed.
- PLATE NUMBER BLOCK** A block of stamps containing the plate (serial) number.
- POSTAGE & REVENUE STAMPS** Stamps that can be either used for postage or revenue purposes. The British Empire has issued many stamps bearing the inscription "Postage & Revenue".
- POSTMARK** -- Any mark used by the Post Office to cancel a letter, package or stamp.
- POSTMASTERS' PROVISIONALS** -- Stamps issued by postmasters in the United States before this country had stamps.
- PRECANCELLED** -- Means cancelled before use, Canadian precan-



cels may contain a series of lines, serial numbers, or name of city and province.

**PROOFS (ENGRAVERS', DIE PLATE, COLOR)** Not postage stamps, but proofs taken during the process of making plates for stamps, and may be taken from the die or unfinished plate to show the progress of the engraving, or to test colors before deciding upon the proper tint for the finished stamp.

**PROVISIONAL STAMPS** - Stamps issued for provisional (temporary) use until regularly printed can be furnished. Such provisionals are generally in the form of overprints.

**REGULAR ISSUE** Stamps issued for regular use. Not a special issue such as semi-postal, airmail stamps, etc.

**REPAIRED** - Mended. Refers to stamps that have had torn places repaired, corners and margins added, etc. to improve their appearance and make them more saleable. Some repair work is so cleverly done that it cannot be detected, except with a powerful magnifying glass or other methods known to experienced persons.

**REPRINT** - Stamps printed from the original plate, but not good for postage. Such reprinted usually differ in some particular from the original issue, either in color of ink, paper or some minor characteristics in the plate, and are usually printed for sale to stamp collectors or exhibition purposes.

**RETOUCHED** - Signifies that the printing plate has been reengraved in one or more portions.

**SE-TENANT** - Joined together. Refers to two stamps of same value in different language e.g. South Africa, or two stamps of different value, different overprint etc. appearing joint together in the sheet.

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Several countries now print stamps of different denominations and color in booklet pages for the convenience of the public, and these are known as *se-tenant*.

**SHIP CANCELLATION** A cancellation made in a ship's post office.

**SPECIMEN** Stamps overprinted with the word "Specimen" (or its equivalent in other languages) usually distributed by Postal Authorities to members of the Universal Postal Union.

**TETE-RECHE** — Two stamps attached together that are upside down in relation to each other (when viewed one stamp will seem normal and the other inverted).

**TIED-TO COVER** A stamp still on the envelope (wrapper) and post-marked so that part of the cancellation appears on the stamp and part on the envelope (or wrapper), thus proving that both stamp and cover went through the mails together.

**TOWN CANCELLATION** A cancellation showing the name of the city in which a missive is mailed.

**UNIVERSAL POSTAL UNION (U P U)** Most of the important nations belong to the Universal Postal Union. U P U represents an international agreement between nations regulating international postal matters. The last U P U Congress has been held at Ottawa, Canada, during 1937.

**UNPERFORATED** Without perforations. Same as *imperforate*.

**UNUSED** — Any stamp that has not been used for postage or cancelled.

**USED** — Any stamp that has been used for the purpose intended.

**UNWATERMARKED** — Paper without a watermark.

**WATERMARK** A design or mark impressed in the paper when it is being made.

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**WOOD-BLOCK** — An erroneous term applied to some of the early triangular stamps of Cap of Good Hope, which were thought to have actually been printed from wood blocks, but which were later proven to have been printed from metal stereotypes. However, since the term had become a household word before the error was discovered, it is not likely to be changed.

**WRAPPERS** — A sheet of paper, gummed at one end, and with a stamp imprinted thereon, intended for wrapping around newspapers and magazines for sending through the mail.

We are indebted to "The Gossip Printer", Holton, Kansas, for their kind permission to reprint the above from their excellent book "The Essentials of Stamp Collecting"



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